



ENGLISH LITERARY RENAISSANCE

Index and Abstracts

VOLUME 6

1976

ENGLISH LITERARY RENAISSANCE

is a tri-quarterly publication of texts, studies, and bibliographies on the literary achievement of Tudor and early Stuart England

Arthur F. Kinney, *Editor*

Roberts W. French, *Managing Editor*

Editorial Board

Herschel Baker, Harvard	O. B. Hardison Jr., Folger Library
Jonas A. Barish, University of California, Berkeley	Robert Hoopes, Massachusetts
L. A. Beaurline, Virginia	Betty C. Hunt, Massachusetts
Normand Berlin, Massachusetts	Barbara Kiefer Lewalski, Brown
David Bevington, Chicago	Louis L. Martz, Yale
Carroll Camden, Rice	William Nelson, Columbia
Donald Cheney, Massachusetts	Walter J. Ong, S.J., St. Louis
Dan S. Collins, Massachusetts	M. A. Shaaber, Pennsylvania
Elizabeth Story Donno, Columbia	Charlotte Spivack, Massachusetts
Joseph W. Donohue, Massachusetts	Kathleen M. Swaim, Massachusetts
A. C. Hamilton, Queen's U, Canada	J. B. Trapp, Warburg Institute
Alfred Harbage, Harvard	Maurice Valency, Columbia
	Virgil Whitaker, Stanford

Consulting Editors: Elizabeth H. Hageman, New Hampshire
Ruth Mortimer, Neilson Library, Smith College

Editorial Associates: Linda Brower, Harrison L. Gregg, Kurt Heinzelman,
Lorrie McGee, Larry S. Rivals, William Worthen

Copyright © 1976 by *English Literary Renaissance*

English Literary Renaissance is published with funds from the Graduate School and the Department of English, University of Massachusetts, Amherst.

Contributions, normally not to exceed 50 typewritten pages, should follow *The MLA Style Sheet*, 2nd ed., and be accompanied by return postage; carbon and Xerox copies are not acceptable. Illustrations, where applicable, should accompany the manuscript. Edited texts of rare books or manuscripts should be in old-spelling with introductory notes, textual variants, and annotations each typed separately. Address: Editor, *ELR*; Department of English; University of Massachusetts; Amherst, Massachusetts 01002; U.S.A.

Subscriptions are \$10.00 a year for individuals, \$15.00 for libraries. Copies of current issue are \$4.50. Back issues, while available, are \$7.00; Volumes 2 and 4 complete, as long as copies are available, \$20.00 each. Write Business Manager, *ELR*. (Volume 1,1, Volume 3,1, and Volume 3,2 are out of print.)

Typographical Consultant: Leonard Baskin, Northampton, Massachusetts

Printed by The Stinehour Press, Lunenburg, Vermont

Devices: John Benson, Newport, Rhode Island



VOLUME 6 (1976)

English Literary Renaissance

Winter 1976, pp. 1-120; Spring 1976, pp. 121-348; Autumn 1976, pp. 349-480



CAMERON, BARRY A.

Donne's Deliberative Verse Epistles

pages 369-403

A detailed study of Donne's deliberative epistles in the context of their traditional rhetorical mode reveals that a knowledge of the rhetorical conventions of the verse epistle renders the poems meritorious in themselves and indispensable for an understanding of the generic range of Donne's verse. Although the deliberative epistles focus on the subject under deliberation, praise is an essential element of their rhetorical design. By praising the addressee, Donne elevates the addressee to the status of a moral exemplar and establishes an ethical proof for the persuasive benefit of both the addressee and the third member of the epistolary structure, the reader. In the epistles to Wotton, Goodyere, and Herbert, the rhetorical flexibility of the epistolary structure—the act or pretense of one man writing to another—allows Donne discreetly to persuade the addressee and (through him) the reader of his views on the problems of a fit human environment, the regulation of instincts and emotions, and the value of self-examination. In the epistles to Woodward and Tilman, Donne's manipulation of the rhetorical conventions of the verse epistle suggests that he is trying to convince himself, as well as others, of the wisdom of virtue and self-cultivation. [A.B.C.]

DEES, JEROME S.

Recent Studies in Elyot

pages 336-344

Of a total of over eighty books and articles written between 1945 and the present, dealing wholly or in part with Sir Thomas Elyot, this bibliography discusses thirty-six. Among the critical studies are two major biographies, book-length examinations of Elyot's literary sources and his grammar, and major

articles on his contributions to English lexicography, on his prose style, his translations, and his influence on later writers. Elyot is often a source for illustrations of Renaissance commonplaces. Though recent scholarship has been concerned most often with *The Governor*, all of the Elyot canon has received some attention. There is no adequate "critical" edition of any of his books, even though all are available to modern scholars in some form, many in facsimile. [J.S.D.]

DEES, JEROME S.

The Narrator of Christs Victorie and Triumph: What Giles

Fletcher Learned from Spenser

pages 453-465

Introductions to seventeenth-century poetry which speak of Spenser's influence on Giles Fletcher overlook the latter poet's indebtedness to Spenser in the development of a narrative voice and strategy which imitate Spenser's but at the same time discover and explore implications which were in *The Faerie Queene* only peripheral. The narrator of *Christs Victorie and Triumph* is presented as an individual straining to retain his grasp on a timeless reality transcending his powers of comprehension. This he does by constantly blending narrative with meditation, and chiefly by distorting narrative detail to conform to the meditative operation and the idiosyncrasies of a mind for which, because of the sacrifice of Jesus, precise temporal distinctions have ceased to matter. Fletcher finds impulse for this narrative-lyric strategy in the way in which Spenser's narrator, in the final three books of *The Faerie Queene*, becomes increasingly personal and reflexive in his yearning for release from the burden of the poem. But whereas in *The Faerie Queene* poetic meaning resides in tensions between the teller and the tale, in *Christs Victorie and Triumph* meaning lies in the representation of a mind which will not allow the narrative to assume an objectivity but constantly shapes it to its personal preoccupation. [J.S.D.]

DONOVAN, DENNIS G.

Recent Studies in Cowley

pages 466-475

This annotated checklist of criticism on Abraham Cowley is divided into four major sections: (1) General Studies, including biographical, reputation, and full-length critical studies. (2) Studies of Selected Topics, encompassing studies of his criticism and the Pindaric Odes, numerology, sources and influences. (3) Studies of Individual Works. (4) Canon and Texts. The recent criticism makes clear that Cowley is no longer considered a decadent metaphysical poet, but is a sensitive artist struggling with the aesthetic problems of his age, a poet deserving of study in his own right. The work of Fowler, Hinman, Korshin, Lewalski, Røstwig, and Taaffe has been influential, but there remain significant

areas worthy of study, especially Cowley's relation to the theater, his prose style, the *Davideis* and its relation to Milton, his indebtedness to Jonson, and his Latin works. [D.G.D.]

GALLAGHER, PHILIP J.

"Real or Allegoric": *The Ontology of Sin and Death in Paradise Lost*
pages 317-335

Very few critics believe that *Paradise Lost* claims itself to be, in those portions of the poem (such as the allegory of Sin and Death) where Milton elaborates the Bible with new inventions, an authoritative account of cosmic history. Nevertheless the poet does insist upon the absolute historicity of these personifications. Moreover, his allusion to Hesiod's myth of Athena to describe the cephalic birth of Sin is designed to show how the Greek narrative is a diabolic autobiography, the horrifying implication of which is that to beget (i.e., commit) sin is not sin but wisdom (Athena). The prototype for the onomastics of "Athena" is the temptation and fall of Eve. When she speaks of the forbidden Tree as "Of virtue to make wise," thus acknowledging her conviction that sin is not sin but wisdom, she consummates the paradigmatic deception in reiterating which Satan will later likewise deceive the Greeks. [P.J.G.]

GANNON, CATHERINE C.

Lyly's Endimion: From Myth to Allegory pages 220-243

John Lyly's *Endimion* (1588) strongly resembles a version of the title-myth disseminated by such Italian Neoplatonists as Giulio Camillo, Celio Curione, and Giordano Bruno. Both the play and this interpretation of the legend reverse the roles of the protagonists (making the hero suitor), depict the moon as a chaste goddess, and focus upon her kiss as a central symbol. For the Neoplatonists the Endymion myth allegorizes the virtuous man's yearning for God and God's reciprocal desire for union. The divine kiss (*mors osculi*) and the hero's sleep figure temporary mystical union—perpetual union being possible only in eternity—achieved through contemplation of the highest finite manifestation of the infinite, symbolized by the moon. In adapting this reading to his play, Lyly, like Bruno in *De gli eroici furori* (1585), equates Queen Elizabeth with the moon because as monarch and head of the church she is the most perfect combination of majesty and divinity that can exist in the finite sphere. The playwright's hero, in pursuing the course outlined in the Neoplatonic reading of the myth in Bruno's work, is simultaneously the heroic lover and the ideal courtier. [C.C.G.]

HOLAHAN, MICHAEL

Iamque opus exegi: Ovid's Changes and Spenser's Brief Epic of Mutability pages 244-270

Spenser's *Mutability Cantos* form a brief epic with a source and challenge in Ovid. Ovid's pride in the *Metamorphoses* arises from the inclusiveness of his work, which he asserts as a triumph over time and as his own immortal life. Debating his classical source, Spenser condenses Ovid's work, notably the myths of Phaeton, Callisto, Actaeon, and Arethusa as well as the philosophical discourse of Pythagoras. He transcends Roman history to distinguish poetic and sacred visions of time. This distinction, with his use of epic conventions and the poet's role in the poem, sets, against Ovid's pride, an imaginative humility. The Renaissance poet uses his classical predecessor and then judges him and change within a medieval context. Finally Spenser goes beyond Ovid entirely to his own private debate on change, time, and eternity. [M.H.]

KAY, W. DAVID

Bartholomew Fair: Ben Jonson in Praise of Folly pages 299-316

The balance of festive and satiric elements in *Bartholomew Fair* can be better appreciated if the play is viewed as an "imitation" of Erasmus' *Praise of Folly*. The many varieties of wisdom and folly described by Erasmus are illustrated by Jonson's characters: unworldly wisdom by Grace, worldly wisdom by Purecraft and Quarlous, natural folly by Cokes, madness by Trouble-all, foolish affectation by the Littlewits, ignorance by Wasp and Busy, and Stoic wisdom by Overdo. Like Erasmus, however, Jonson does not endorse folly wholeheartedly, but portrays both its negative and positive aspects, leaving the reader to assess his complex irony. [W.D.K.]

MEDINE, PETER E.

Isaac Casaubon's Prolegomena to the Satires of Persius: An Introduction, Text, and Translation pages 271-298

The *Prolegomena* to Casaubon's edition of Persius' *Satires* (1605) constitute a critical essay on Roman satire, providing us with a valuable summary of Renaissance views on the subject. In discussing the principal Roman satirists—Horace, Juvenal, and Persius—Casaubon draws on conceptions of the authors which were current from the late fifteenth century. But because his perception of satire as a literary genre was clearer than most, Casaubon could assert what his predecessors and contemporaries could only assume: that satire was supremely moral in its aim—most resembling ethics, he claims—and highly artistic in its conception. [P.E.M.]

MILLS, JERRY LEATH

Recent Studies in Herbert

pages 105-118

A survey of recent criticism and scholarship on George Herbert from 1945 to the present, organized under the following categories, is presented here: biographical, general critical studies, religious and philosophical backgrounds, language and style, the unity of *The Temple*, state of criticism, canon, critique of the standard edition, other editions, and studies of individual poems. [J.L.M.]

OPIE, B. J.

The Devil, Science, and Subjectivity

pages 430-452

Three collections of sermons on the subject of Christ's temptation in the wilderness, by Lancelot Andrewes, William Perkins, and John Udall, provide insight into the diversity of possibilities for interpretation which were available in the late Elizabethan period. The different interpretations, not of basic doctrine but of the mode of occurrence of the event, are shown to represent perceptual and conceptual differences which, taken together, constitute individual frameworks for the interpretation of all personal and social experience. Of particular importance is understanding of the function of language, and of its role in the representation of subjective events. [B.J.O.]

REBHORN, WAYNE A.

*Thomas More's Enclosed Garden: Utopia and Renaissance**Humanism*

pages 140-155

While More's *Utopia* shares with the Humanist tradition basic doctrines concerning man's educability and the effectiveness of social planning, it also possesses a more profound affinity at the level of language. Like the Humanists, More thinks in agricultural images, identifying man and society metaphorically as terrain to be cultivated, animals to be domesticated, and taking those metaphors literally, transforming *Utopia* into an immense, paradisaical garden. Informing these images is an unsentimental, Christian view of nature as fallen, harsh, and dangerous, but something which More believes man's art—his agriculture—can redeem in large measure. Unifying *Utopia* on all levels, More's agriculture also informs his value system. Thus, like the humanists, he praises his Utopians for being cultivated and tame, clean and healthy, and he condemns Europeans for all the opposite qualities. As he particularly emphasizes the necessity of placing his good citizens in an ideal environment segregated from the fallen world about it, he goes finally beyond the Humanists by imagining that environment not as a temporary refuge from the world, but as its permanent replacement. [W.A.R.]

RICHARDSON, DAVID A.

Humanistic Intent in Surrey's Aeneid

pages 204-219

Surrey's *Aeneid* has historical importance as the first English blank verse, but its artistic merit and critical significance are equally great. Despite the judgments of some scholars, it is a skillful work, remarkably close to Vergil's epic in spirit and substance. Its similarity becomes apparent in a textual comparison of verse paragraphs, syntax, metaphors, and diction; the likeness is even more obvious when Surrey's poetry is contrasted to Gavin Douglas' 1513 *Eneados*. The stylistic evidence suggests that Surrey cannot justly be considered a sterile neoclassicist of the pedagogical or Ciceronian type. Instead, he is an Erasmian humanist, imitating rather than merely translating Vergil, and thus is the creator of a new poetry and a new aesthetic for English heroic verse. [D.A.R.]

ROTHSCHILD, HERBERT B., JR.

The Oblique Encounter: Shakespeare's Confrontation of Plutarch with Special Reference to Antony and Cleopatra

pages 404-429

When he came to work up the story of *Antony and Cleopatra*, Shakespeare had achieved an understanding of, and confidence in, his poetic function sufficient to allow him to assert the dramatic truth of that story over against the truth of Plutarch's historical account. The differences between historical truth and dramatic truth are subtle, yet significant, and were a matter of concern to Renaissance theorists. A related question was the propriety of adopting historical subjects as dramatic plots. These issues are alive in *Antony and Cleopatra*, and find convincing resolutions. Antony is a man acting on a stage of world events; Cleopatra is a woman acting on a stage of personal recreation. Apart they are each deficient, because the chronicle of Fortune's shifting tides and the play of self-delighting fancy, each in its own way, is deficient. Together they have a chance for fullness of life, for spiritual greatness. Antony embodies this possibility in his confused yet integrating actions. Cleopatra keeps it alive, after Antony's death, by affirming to a narrowing world the imaginative truth of their relationship. Shakespeare realizes it in a drama which is true to history, but does not subscribe to history's truth. [H.B.R.]

SCHLEINER, R. LOUISE

Herrick's Songs and the Character of Hesperides

pages 77-91

Of well-known seventeenth-century English poets, it was apparently Robert Herrick whose lyrics were most often chosen for song setting by his contemporaries. The song-text features of his lyrics and the settings of them done by such composers and the Lawes brothers, John Wilson, and Robert Ramsey de-

serve attention from literary scholars—the latter as sensitive “readings” of the poems and as records of earlier texts that Herrick revised for publication in *Hesperides* (1648). Many of Herrick’s revisions were in the direction of the speaking-voice lyric (as opposed to song lyric), which had come to dominate English poetry by 1648, and they sometimes involved substantial cuts. But his songs remained essentially songs, and their generic features (smoothness, brevity, metaphoric conventionality, repetition of sounds and ideas) partially account for the impression of lightness or insubstantiality left by close reading of *Hesperides*.

SELKIN, CARL M.

The Language of Vision: Traherne’s Cataloguing Style

pages 92–104

Thomas Traherne’s catalogues are the clearest manifestation of his desire to modify “ordinary” language in order to create a vehicle suitable for the communication of mystical thought. In *The Thanksgivings*, brackets and typography reveal the grammatical embedding which generates catalogues. Furthermore, these graphic devices indicate Traherne’s intent in creating catalogues to be the representation of the One which underlies the apparent multiplicity of the phenomenal universe. These catalogues accustom the reader to perceiving unity and allow him to experience a simulation of the eternal now-moment in which the vision of the One takes place. While the Dobell Folio poems contain no graphic devices, catalogues have an identical function. In “The Vision,” there is a contrast between states of being reflected in the types of language used. In the first four stanzas, delineating the meditational steps by which the mind approaches contemplative ecstasy, ordinary language suffices. But when Traherne represents the end of these steps, in the three concluding stanzas of the poem, he catalogues infinitive clauses, violating the received patterns of ordinary language in order to represent the experience of seeing *sub specie aeternitatis* the vision which the poem attempts to make the reader’s. [C.M.S.]

SYLVESTER, RICHARD S.

The Problem of Unity in The Praise of Folly

pages 125–139

Until quite recently Erasmus’ *Praise of Folly* has been viewed as a work that lacks, in the last analysis, any overarching principle of organic unity. Critics have treated the *Moria* in terms of its formal models (the mock-encomium, or the oratorical paradigms of Quintilian and Aphthonius); but they have failed, in the main, to concern themselves directly with the figure of Folly herself and the manner in which her various metamorphoses provide a series of clues to Erasmus’ development of his central theme. The structure of *The Folly* can be

seen as reflecting Folly's own personality; her magnificent wit, at the verbal level, continually sports with the elaborate edifice of humanist learning. Her speech should be treated as a tripartite progression with the critical emphasis falling upon the way in which she transforms each movement into its sequel. Thus her final metamorphosis into the Christian fool is best understood in terms of the unity of the entire work. [R.S.S.]

TROMBETTA, JAMES T.

Versions of Dying in Measure for Measure

pages 60-76

Sexuality in Vienna is so tainted with disease and decay that chastity has become a reflex of self-preservation, and the focus of fantasies of immortality in characters like Angelo and Isabella. The Duke's deputizing of Angelo seems itself an attempt to transcend natural process by ritually creating rather than begetting an heir; and this asexual scion attempts to enforce an antisexual law, which in threatening death for fornication (in fact, for impregnation) is only a grotesque imitation of the venereal plague it seeks to cure. When Angelo falls before sexual temptation, the Duke is forced to act as a dramatic providence. His intrigue culminates in a somewhat comic substitution of compulsory marriage for sexual prohibition as a mediation between nature and culture, as well as in his own proposal to Isabella. The Duke's manipulation of eschatological imagery to ratify his "new dispensation" points to the plasticity of cultural and moral ideas in contrast to intractable natural facts. [J.T.T.]

TROUSDALE, MARION

Recurrence and Renaissance: Rhetorical Imitation in Ascham and Sturm

pages 156-179

The sixteenth century recognized that writing is an act of memory, the printed page a more enduring monument than the speaking voice, the memory of a culture the texts that survive. One learns how to copy life more truly by copying great art, and the copy itself preserves, embedded within its "text," the pattern, however transformed, by means of which the copy was made. How the act of copying created something new may be deduced from the description of the method of imitation given by Ascham in the second book of *The Scholemaster* (1570) and *Nobilitas Literata* (1549), by Johann Sturm, published in English in 1570 as *A Ritche Storehouse or Treasurie for Nobilitye and Gentlemen*. What Sturm in particular suggests is that any text, be it classical or contemporary, served the Elizabethans less as a source in our sense than as a model in which pattern was both copied and concealed. By means of inversions, transformations, and substitutions of detail a tracing of the original pattern became the model for a new design; the formulaic, itself a form of encoded memory, created in its use not

only an often unbounded textual richness but also a preoccupation with patterns as such. The artistic play, whether of words or things, became a more abiding interest than any message. [D.S.C.]

TURVILLE-PETRE, THORLAC

Nicholas Grimald and Alexander A

pages 180-186

ms. Greaves 60, a notebook containing the unique text of the fourteenth-century alliterative poem *Alexander A* as well as some other material, is in the hand of Nicholas Grimald. This manuscript, which may be dated c. 1551, provides information about several projects Grimald was considering. Humanist scholar though he was, his particular interest in the alliterative poem is confirmed by the occasional use in his own verse of alliterative expressions drawn from *Alexander A*. [T.T.-P.]

VAN DEN BERG, KENT T.

An Elizabethan Allegory of Time by William Smith

pages 40-59

A text (with introduction and notes) of an untitled poem by William Smith (fl. 1596) edited from a manuscript in the James Marshall and Marie Louise Osborn Collection at the Yale University Library. The manuscript is probably a holograph presentation copy; its dedicatory epistle is addressed only to "Madam"; the lady may have been the Countess of Pembroke. The poem is an allegory in sixty-six six-line stanzas in which Time confronts a parliament of "All Creatures" and justifies his impact on the natural world. He explains his conventional emblematic features; describes his household of personifications—his wife, Opportunity; their children, Patience, Experience, Truth, etc.—and confesses his former dalliance with the strumpet Fancy. He concludes by urging the creatures to use their time well ere it be spent; they gratefully accept his advice and dissolve their parliament. Smith's poem has affinities with allegories by Lydgate and Hawes, and anticipates Spenser's revision of the medieval tradition in *Two Cantos of Mutabilitie*. [K.T.V.]

VOS, ALVIN P.

The Humanism of Toxophilus: A New Source

pages 187-203

The *Dialogus de Milite Peregrino* (1543), by Peter Nannius, is for Ascham both an immediate source and a humanistic model for *Toxophilus* (1545). The Louvain professor's discussion of the use of guns versus the use of bows pays tribute to England's love of shooting, yet it also gently chides her reliance on outmoded weapons, thus challenging Ascham to a defense of the bow. Part of Nannius' long series of successful appeals for Imperial patronage, the *Dialogus* apparently

showed Ascham how to give humanistic weight and dignity to work also designed to win political favor. However, because Nannius' dialogue, whose interlocutors play the roles of Englishman and Imperial loyalist, reflects the Emperor's strategies in his recent alliance with Henry VIII, Ascham can not use the *Dialogus* as model and source without simultaneously replying to its political insinuations. In his first major work, therefore, Ascham draws inspiration from Continental humanism, but also seeks to excel it. [A.P.V.]

WILLIAMS, FRANKLIN B., JR.

Also's Fair Custance: Chaucer in Tudor Dress pages 351-368

Eight leaves of a previously unknown pamphlet printed by Pynson about 1525 are evidence of the earliest known attempt to modernize Chaucer. Here edited, the text preserves in Tudor form somewhat less than the final third of the *Man of Law's Tale*. Deriving from a manuscript rather than a printed source, the poem illustrates early Tudor versification and the attitude of the age toward Chaucer's archaic English. [F.B.W.]

WINSER, LEIGH

The Bowge of Courte: Drama Doubling as Dream pages 3-39

John Skelton's *The Bowge of Courte* may have been designed for a performance by players in disguise. In its central action the poem resembles a Mumming-Disguising as Drede, not unlike a presenter, introduces and describes the abstract personifications, Favell, Suspycyon, Disdayne, *et al.* But Drede's presentation fails when the knavish characters whom he tries to present (their dramatic roles can be easily distributed to a handful of players) become increasingly hard for him to identify. By horseplay, sudden appearances, and a swift exchange of masks, the knaves cause Drede to confuse them with each other and even with himself. As Drede's confusion mounts, *The Bowge of Courte* becomes a frightening Farce in which disorder temporarily triumphs. Professional farceurs could have performed the knaves' roles. The knaves' clothing, resembling the habit of a fool, is of the kind used as costumes in Tudor entertainments. Other concrete items mentioned in *The Bowge*, such as a throne, tapestry, a ship-pageant, and food, suggest that the action was intended for performance in a banquet hall, perhaps between the courses of a meal. [L.W.]